8-2004

Putting the Pieces Together: Engaging the Part to Create the Whole

Matthew Paul Johnson
University of Tennessee - Knoxville

To the Graduate Council:

I am submitting herewith a thesis written by Matthew Paul Johnson entitled "Putting the Pieces Together: Engaging the Part to Create the Whole." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture.

Scott Wall, Major Professor

We have read this thesis and recommend its acceptance:

Jon Codington, Max A. Robinson

Accepted for the Council:
Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

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Graduate Studies

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PUTTING THE PIECES TOGETHER:
Engaging the Part to Create the Whole

A Thesis
Presented for the
Master of Architecture
Degree
The University of Tennessee, Knoxville

Matthew Paul Johnson
August 2004

ABSTRACT

A person is most aware when he has to pause and decide.

Space and Place: The Perspective of Experience
Yi-Fu Tuan

Architecture shapes and defines the spaces of our everyday life yet we rarely pay any attention to it. The fact that we are not engaged with our surroundings has been called by some an atrophy of experience caused by technology and, more specifically, by the ever expanding ability to reproduce and distribute images and information on a massive scale.

For some, such as Walter Benjamin, this atrophy of experience is related to the decay of what Benjamin calls the 'aura' of a work of art. The aura is what allows us as human beings to connect and relate to the work of art giving it its sense of authenticity and uniqueness. However, with the rise of modern industrial society and the reproduced image the aura has been destroyed causing the ability of an object to catch our attention to diminish. In this sense we are disinclined to pay attention to our surroundings.

The response to this condition in many fields has been the creation of 'shock' value. The purpose of this is to jolt us out of our 'distracted state' in order to cause us to become more aware of our surroundings. However, the effect of this is merely a superficial effect and it is not the only response possible. For some the aura has not been completely destroyed and if it can be renewed in architecture we can cause the observer to once again feel an affinity with the objects around them leading to meaningful connections. The question then becomes, how do we accomplish this, and does 'shock' value have any role in renewing the 'aura' of architecture?

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER ONE

The Everyday Experience

Architecture shapes and defines the spaces we use in our everyday lives. From this, it would make sense to assume that the architecture which surrounds us makes a profound impact on our lives, yet, in reality, we pay little attention to the specific character of our environment.

It is in the writing of Walter Benjamin that we find the opinion that architecture is experienced in a state of distraction (Benjamin, W. *"The Work of Art in the Age of Mechanical Reproduction."* Illuminations. 1968:239). A manifestation of this 'state of distraction' is embedded in an idea presented by Yi-Fu Tuan regarding the fact that we form habits regarding the spaces we use. Tuan claims that, "Habit dulls the mind so that a man builds with little more awareness of choice than does an animal that constructs instinctively (Tuan, Y. Space and Place. 1977:103)." While the reference is made here with regard to awareness in the act of construction, the idea can be expanded to include the ways we *use* spaces within buildings *after* their construction. We become so accustomed to the spaces that surround us that we are no longer required to think about how we use those spaces. While Benjamin's "distraction" and Tuan's "habit" represent similar conditions we must still ask what causes them.

Although the two conditions mentioned above are similar to each other, the reasons for their manifestation are vastly different. The formation of habits as discussed by Tuan would seem to be an

unavoidable condition. We have all experienced the way in which our habits affect our daily life. A common occurrence of the habits we develop involves the routines we grow accustomed to. These can vary from the things we do in the morning before work or even the route we take to and from work. The routines that we each have at some point become habitual and at that point we can be said to be 'going through the motions' without thinking about what we are doing. This doesn't pose a problem until we try to recall what we did after the fact. It would be a safe assumption to make the statement that we have all experienced times when we can't remember doing something that is a normal part of our routines.

The architectural implications of this involve the idea that we cannot avoid the habits which we form about spaces. However, it can also be said that we will only form habits regarding the spaces which we use on a constant basis. In this sense the spaces which become the most habitual are those associated with the places we live and work repetitiously. However the opportunity for other spaces to enter into the realm of habit becomes apparent when we consider the prevalence of icons. These icons are things which we can associate with regardless of where we are in the world, the most notable of these icons are fast food chains and hotels.

On the basis of the thoughts above the formation of 'habits' regarding the spaces which we use in our lives is something that can be said to be timeless and not associated with any specific place or location. The 'state of distraction' of which Benjamin

speaks, however seems to be of a different origin even while it shares similar implications to the formation of habits.

In exploring the origin of Benjamin's 'distraction' we must go back to the beginning of what we now call the "modern" period. As Paul Crowther states, "It is often remarked how, in recent times, the general quality of human experience has changed (Crowther. Critical Aesthetics and Postmodernism. 1993: 1)." This change in the quality of experience is attributed to, by Crowther and Benjamin, to technology and the processes of mechanical reproduction.

If we look at Benjamin's statement that, "Architecture has always represented the prototype of a work of art the reception of which is consummated by a collectivity in a state of distraction (Benjamin 1968:239)" we find that architecture is considered an equivalent to a work of art and we also find an idea about the masses over the individual.

These two aspects of Benjamin's statement reveal possible implications to our distracted perception of our surroundings. According to Benjamin, art requires a certain amount of concentration from the observer. If we accept the statement above regarding the perceptual similarity between art and architecture then it can also be said that experience of the work of architecture would also demand concentration from the observer. This is no longer the case, however.

Coinciding with the rise of industrial society is the rise of mass culture. While the concept of the "masses" is not a new idea, the impact it began to have on industrial society as a

result of the changing urban landscape was a new phenomenon. Industrialization caused a shift in the job market resulting in an increased need for people to live in urban centers in proximity to the new jobs. The negative social impacts of this are well-known and involved overcrowded and unhealthy living conditions. The concern of what we now call Modernism was a direct response to the conditions caused by industrialization and was part of an effort to improve the life of the people.

In the thought of Benjamin, it is the rise of capitalist society which causes an atrophy in genuine experience. In part this is due to the fact that life is no longer concerned with the experience of our surroundings but with the containment of the stimuli around us. This results from conditions inherent in modern industrial society.

The individual must negotiate situations in which they are bombarded by stimuli whether it is the worker who must structure his behavior to the workings of the machine or it is the pedestrian who must negotiate the busy crowded streets of the newly developing metropolis. According to Benjamin "The more readily consciousness registers these shocks, the less likely they are to have a traumatic effect." (Benjamin 1968: 115) This statement begins to lay the foundation for the idea that we experience our surroundings in a 'distracted state'.

In relation to this over-stimulation of the people is the fact that people began to desire escapes from their everyday life as well as better living conditions. People wanted opportunities to forget the impoverished living and working conditions with which

they were presented everyday.

The idea that art, and more specifically architecture, requires an observer's concentration and that the masses seek distraction are integral to causing the "state of distraction." While the changing landscape of industrial society and the new forms of urban life are integral to forming the basis for Benjamin's 'distracted state', we must return to what Benjamin and others find to be the most important cause in causing this state: mechanical reproduction.

The ability to reproduce images of actual things is not a new phenomenon. The development of mechanical processes, however, changed the impact those images could have on society. Historically, artwork was produced for an individual client or owner and could be reproduced only in limited quantities. This meant that art had to be experienced in very particular places and conditions, which for many added to the quality and authenticity of that work of art. Benjamin translates this into what he calls the "aura" of a work of art (Benjamin 1968:223) The same is true for architecture since it, too, has a specific context within which it is meant to be experienced.

Photography, along with other mechanical processes, allowed for large quantities of single images to be reproduced cheaply. This allowed the mass 'viewing' of a work of art or a building. However, the way in which art and architecture is viewed within these photographs are removed from the context which they are meant to be seen. Due to the fact that these artifacts, be

they art or architecture, are removed from their necessary context, questions must be raised as to our experience of them. If we only view photographs of a building and some of the spaces within that building, do we truly experience that building? In 'experiencing' the photographs of a building we are able to view, and *possibly* understand the building, however, we are unable to participate in the physical spaces of the building. In this instance we are no longer engaged by the object itself but a facsimile of the object. It is just that, an object to be studied objectively and 'consumed' rather than genuinely experienced. Buildings no longer have a context surrounding them, we can flip a page in a book and see them without knowing the way in which the light becomes blinding as you enter the large square in front of the building as you come from the dark enclosing side street.

While this disengagement affects the way in which we come to know buildings from afar, it also has a profound impact on the way in which we begin to *actually* perceive and participate in the buildings that surround us in our daily lives. We have become disengaged from the places we inhabit. Architecture is seen, or rather unseen, in a distracted state.

CHAPTER TWO

Precedent Responses

Since it has been asserted that we perceive architecture in a distracted state in the sense that it no longer engages our full perception we must now explore how architecture responds to this condition and makes an effort to re-engage us in our surroundings. According to the ideas of Tuan, when a person must pause and decide they become more aware and engaged, thus it would seem that architecture which makes us question, consider, and decide would be the architecture of which we would be most aware. However, the question then becomes what will cause a person to pause and consider their surroundings.

In the writing of Kim Dovey we find a theory which describes architecture as having the ability to embody the power structures of society. He distinguishes this embodiment into 'power over' and 'power to' (Dovey, K. Framing Places. 1999:9). Inherent in this discussion by Dovey is the idea of control, and according to him 'power over' is noticed while 'power to' is taken-for-granted. The taken-for-granted in this sense is an extension of the distracted state or the habits through which we perceive our environment. These ideas can lead us further into the discussion of how architecture engages observers.

Changing the terms used by Dovey we can turn 'power over' into 'active' engagement and 'power to' into 'passive' engagement. While Dovey's argument involves an in-depth discussion of the implications of how power is made manifest in built form, here

we are more concerned with the architectural implications of these power structures. Much of this occurs in the ways in which the observer is controlled or liberated. This can happen through various dialectics which are common in architectural discourse. These include dialectics of orientation and disorientation, publicity and privacy, segregation and access, nature and history, stability and change, authentic and false, identity and difference, dominant and docile, and local and global. Through these dialogues the architect has the ability to change and manipulate the observers perception of spaces.

Given that the dialectics mentioned above are composed of pairs of terms we can assume that there would be two sides for each. The architectural theory that has become the most obvious attempt to re-engage an observers awareness is that of deconstruction. However, this is not the only response possible given our dialectics. We must also consider the impact of projects which focus on enhancing our traditional views of architecture.

Figure 2.1 - Aerial View
Source: El Croquis 79 1996

We must now turn to the reality of built works for, as Dovey claims, experience "cannot be judged in the design magazines but only in the lifeworld (Dovey 1999:34)." Given this we shall now turn to the 'lifeworld' and explore the works of two architects who operate on opposite sides of the dialectics previously mentioned.

The Kunsthal is an Art Museum by Rem Koolhaas/OMA in Rotterdam built in 1992. The initial experience one has of this project, as in any project, is that of the exterior (figure 2.1) and in this case all the project appears to be is a box placed as an object

in the landscape of the city. The first glance at this project does not reveal how it may exemplify the qualities necessary for the re-awakening of its observers, however as one begins to move inside the project it becomes clear that Koolhaas is operating within this realm. This begins to become apparent as one approaches the entry into the project (figures 2.2, 2.3). We are presented with a glass wall along one edge of a ramp that descends from the dike level to the plaza level. This glass wall begins to blur the line between interior and exterior within the project. Another thing which occurs at the entry is the entry itself. As we are presented with the glass wall one might make the assumption that the entrance will be along this wall, however as we move along the ramp the entry is discovered somewhat hidden behind a column (figure 2.4) in a blank solid wall. As well as being hidden by the column if one approaches the entrance from the plaza level one actually must go past the entrance, around the column and back to the entrance. We are not presented with what we expect in this initial entry sequence and one can find the dialectic between orientation and disorientation being made manifest here.

Figure 2.2 - View of Entry from Dike Level
Source: El Croquis 79 1996

Figure 2.3 - View of Entry from Plaza Level
Source: El Croquis 79 1996

Once one moves inside we begin to find similar instances where we must discover where we are to go next in the sequence of spaces created within the building. While Koolhaas has mapped out the sequence of spaces through which we should move (figure A.1) we are constantly presented with views to and through other spaces. The spatial nature of this project causes us to constantly wonder what is around the next corner exemplifying the idea that

we are most aware when we must pause as we saw in Tuan's writing (figures 2.5, 2.6).

Figure 2.4 - Detail View of Entry
Source: El Croquis 79 1996

The efforts of Koolhaas in this project are to disorient and defamiliarize the user with the spaces of the building thus causing a constant state of change and awareness. Koolhaas is using what is referred to by some as a kind of 'shock' value in the creation of the users awareness. To return to the ideas of Dovey, the goal of 'shock value' is to challenge the spaces that we take-for-granted.

The idea of shocking an observer into awareness is one which is presented in the work of Valéry and Benjamin and the concept can be said to embody an aspect of innovation in that we will always be more aware of the things around us that are new and have never been seen or experienced. However, as Valéry points out this is of a narcotic nature. Implied here is that at some point the 'new' will no longer be new and will recede into the realm of the taken-for-granted and become perceived in the distracted state. Dovey mirrors this idea when he states that, "the formal styles of deconstruction are as easily appropriated as any other language (Dovey 1999:34)."


Figure 2.5 -View of Spaces from Circulation Path
Source: El Croquis 79 1996

We must return to the dialectics mentioned earlier in order to explore the other side to the dialogues created by the pairs of terms. As stated previously, for some the 'aura' of a work of art has not been completely destroyed by means of mechanical reproduction. Through this we can make the counter argument to the theories of deconstruction and say that 'shock' value is not the only method of re-engaging us with our surroundings. Architects,

Figure 2.6 - View of East Gallery from Lower Level
Source: El Croquis 79 1996

Figure 2.7 - View of the Roof from Hotel
Source: a+u 1998

Figure 2.8 - View of Corridor to Changing Rooms
Source: a+u 1998

such as Peter Zumthor, illustrate that the other side of these dialectics can create the same conditions of pause, consideration, and awareness.

When we consider Zumthor's Thermal Baths at first glance, as we did with Koolhaas' project, we are presented with something completely different. While it appears as something of an object like the Kunsthal, it also gives us the impression of being embedded into the ground (figure 2.7). This contrasts with the Kunsthal which seems as though it barely sits upon the ground.

This first impression is misleading however, just as the previous project. When one enters the project they are confronted with spaces that intersect and overlap one another. Other corridors through the building are revealed to us as we move through the building. This is achieved through the use of light, which can be seen in figures 2.8 and 2.9.

If we consider this project in the context of the other project, we find that although they use contrasting methods and materials in the creation of space, we still find the same effect. In the Kunsthal the user is presented with spaces that fold in upon themselves at the same time that they expand. This allows for multiple readings of the sequences between the spaces. If we look at the spaces of the Thermal Baths we find that there is a definite orientation to the sequence of spaces, yet at the same time there is a complexity to the way in which the spaces overlap and intersect.

This leads us further into the discussion as to how we re-

Figure 2.9 - View of Main Indoor Pool
Source: a+u 1998

engage the user of our buildings. After looking at the precedents we can begin to assert that there are at least two methodologies to accomplish the same goal, which is illustrated in the spatial analysis models in figures 2.10 and 2.11. We also become aware, through these analyses, of the fact that although both of these precedents approach the engagement of the observer in two different ways the basic nature of their spaces are equivalent. The question which now confronts us is whether one approach is more appropriate than the other?

Figure 2.10 - Analysis Model showing the Spatial Typology of the Kunsthal

Figure 2.11 - Analysis Model showing the Spatial Typology of the Baths

CHAPTER THREE

Engaging the Parts

Just as we could only explore these ideas initially in the 'life-world' we can only explore them further through a rigorous design exercise, and just as with any project, we must begin with a location. For this thesis I have chosen the city of Asheville, North Carolina as the location for my investigation.

Asheville is a city which has an inherently strong identity because of the presence of the natural landscape just beyond the city and the sense of culture present in the attitudes of its inhabitants. The entire region is highly devoted to arts and crafts which helps to solidify the sense of culture. This emphasis on the arts has helped me to develop the program, or use, of my proposed building which incorporates residential units, studio spaces, gallery spaces, and a street level restaurant for local artists and chefs.

The development of Asheville began in 1797 with the founding of the county seat at the crossing of Patton Avenue and Biltmore Avenue. This resulted in the formation of Pack Square at the center of town (figure A.2). For many years this square was the center of activity in the city, however, in the 1950's Patton Avenue was converted into a one-way pair with College Street in order to achieve what was then thought to be a desired level of efficiency in moving people *through* downtown, rather than *to* downtown. This shift helped to promote the development of Pritchard Park at the joining of College Street and Patton Avenue (figure A.3).

However, the development of this square has been a sort of

double edged sword for the city of Asheville. While the presence of the park has helped, and added to, the development of many of the shops, restaurants, and bars surrounding the square it has taken away from the lure of Pack Square. This has been helped because of the lack of development surrounding Pack Square, as it is seen a historical site and is therefore treaded upon lightly. The impact of this has created a trend which has carried its way through even the proposed development for the future of Asheville on their 2025 Plan. As can be seen in figure A.4, much of the future development occurs around Pritchard Park and along Coxe Avenue, effectively shifting the 'center' of downtown away from Pack Square and onto Pritchard Park.

This is where my project comes in. My proposed urban development, which can be seen in figure A.5 and 3.1, involves the creation of two more squares that are linked to the existing squares through both vehicular and pedestrian paths. The goal of this

Figure 3.1 - Urban Proposal

network of squares is to allow for a larger reading of the 'center' of downtown Asheville. While it creates a larger whole through the engagement and interaction of all the squares, each square is allowed to develop on its own in order to ensure that each has its own identity within the whole.

The specific site within my urban proposal which I have chosen for my project is located at the corner of Aston Street and Biltmore Avenue (figure 3.2). It is presently a surface parking lot of substantial size within the core of downtown and appears as a large void in the urban fabric (figures 3.3, 3.4). The section of Biltmore Avenue where the site is located is lined with many bars, restaurants, and other shops of a principally local nature. There are always a multitude of people walking up and down this section of downtown because of the various activities which are available. This impacted the program in that the existing parking lot is highly

Figure 3.2 - Aerial Site View

Figure 3.3 - Site View 1

Figure 3.4 - Site View 2

Figure 3.5 - Pack Square

Figure 3.6 - Pack Place

used for the many people who come to the surrounding shops, thus mandating a program that incorporates a parking garage.

The site is also two blocks from Pack Square (figure 3.5). Located on this square is a cultural center known as Pack Place (figure 3.6) which houses many programs to support arts education. While the many shops and restaurants help to promote an active downtown, there seems to be a lack of available space for living within downtown. The program of my project is intended as an extension of Pack Place in the support of the arts community of Asheville, with space made available to local artists for living, working, as well as playing.

The reason for this site selection is due to the existing level of development that currently exists in this area. It is much more developed than the second proposed square on Coxe Avenue where there is not enough developed to support the introduction of a development such as this. It is my intent that this square along Biltmore become the catalyst for development to occur over to Coxe Avenue in the completion of the urban proposal.

After establishing the urban proposal we must now look more closely at the specific site which has been chosen. If we take a closer look at some of the existing conditions on the site we can begin to make decisions about the form which the new development will take. In looking at these conditions we can begin to map the paths that move across the site, some of which are existing and other which are being created by the urban proposal (figure 3.7). These paths subdivide the site into a four-square

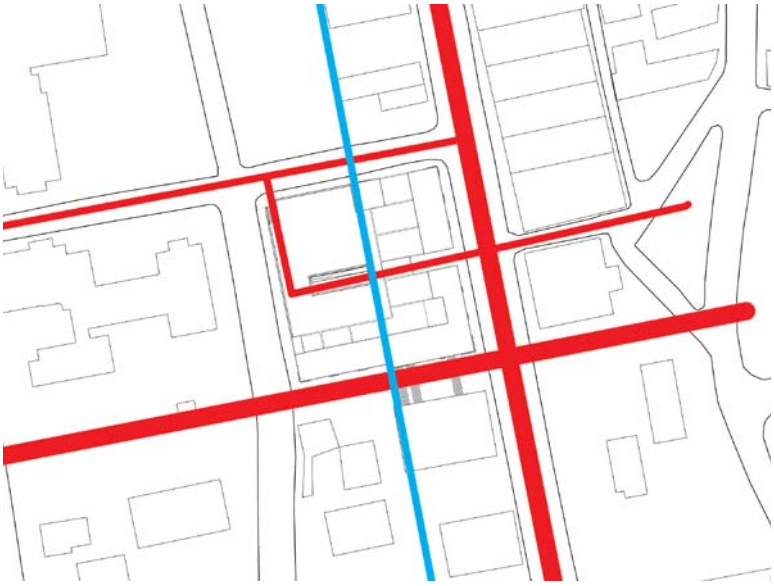

Figure 3.7 - Diagram of Paths on Site

situation, similar to the condition created by the urban proposal with the four corresponding parks and plazas (figure 3.8).

We must also look at the existing buildings that surround the site. Much of the buildings along Biltmore Avenue are highly subdivided, thus allowing for multiple stores in what appears as a single building. This allows for a more activated street level. While Biltmore is highly grained, Lexington Avenue is typically single buildings that become more of objects in the landscape, the two of these 'objects' closest to my site are churches which have a strong presence in the area. This graining can be seen in figure 3.9, and leads to questions about how the building must respond to the two different conditions. This has been solved somewhat in the way in which the site is divided initially into four squares.

This allows for the removal of one square that can become a plaza, for the use of the galleries, restaurant, and residents of

Figure 3.8 - Diagram of Four-Square Condition on Site

Figure 3.9 - Diagram of Building Graining

Figure 3.10 - Parti Diagram

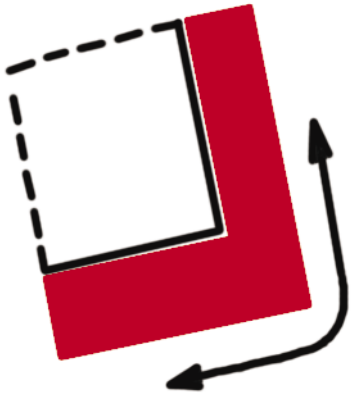

Figure 3.11 - Diagram of the 'L'

Figure 3.12 - Residential Section Diagram

the project, that can relate to the space created by the churches across the street. The remaining squares, become an 'L' that can be grained to respond to the conditions of Biltmore Avenue.

This 'L' becomes integral to the development of the project further, and becomes the basis for the parti (figure 3.10). Some of the inherent abilities of this form are crucial to the completion of the urban proposal. The first of which brings the dialectics mentioned earlier back to our attention. This involves the dialectic of orientation. In order to achieve the network of urban spaces we must reorient the observer to another direction and an 'L' inherent causes us to turn a corner, following it into a new direction revealing new opportunities. There is also an inherent ability of the 'L' to suggest a defined space within its corner, allowing for the development of the plaza in this project (figure 3.11).

This quality is integral to the project at every level and can begin to inform the decisions of the project from the large-scale urban proposal all the way into the small-scale detail of the individual unit. If we being to take these steps we can begin to find this type of reorientation within the section of the residential units where the corresponding studio space and the living space begin to form this type of relationship (figure 3.12).

We can also take steps to integrate this relationship into the elevations, allowing for multiple readings of the facade to help to reveal the functions of the spaces behind. This helps to maintain a coherent whole that is created by the parts (figure 3.13). And as one can see from the diagram this can occur on multiple scales

within the elevation from the large scale moves of the gallery space as opposed to the residential spaces to within the residential units themselves.

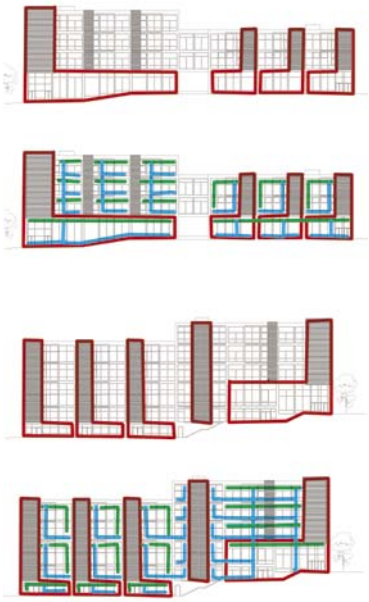

Figure 3.13 - Elevation Diagrams

CHAPTER FOUR

Conclusion

Some the issues that were raised through my investigation helped me return to the initial quotes from Benjamin and Tuan in how we consider the development of our cities. We also return to the concept of 'shock' in determining the role it does, or does not, play in the development of architecture. As architects we must make an effort to consciously consider our urban environment in order to ensure active and usable urban centers. Inherent in this is a constant awareness of how our buildings meet the street, and greet the pedestrian.

The concerns that this consideration brought forth involved the edges of the building in regards to how people can become engaged with the building on multiple levels. While much of this investigation has led me away from the notion of 'shock value', suggesting that it effectively does not play a role in projects, such as this, that attempt to actively engage the community in which it was placed. The engagement reached through this investigation is concerned more with allowing people to directly engage with a specific place that has certain qualities and possibilities.

The realization that engagement can occur in this manner has helped my proposed project to develop, the final drawings of which can be seen in the Appendix. As can be seen in these drawings, the idea regarding the part to whole can help to ensure that people can be engaged by the building itself, as well become more aware of the place they are inhabiting in a larger sense.

Within the project itself, direct responses to these considerations are apparent in the facades of the project as well as the way trees are used within the parking garage atrium space. The facades are able, as can be seen in figures A.15, A.16, A.19, and A.20, to hide and reveal different aspects of the building elements beyond. This allows the residents to manipulate their environment which in turn causes people passing by to take note of the fact that these facade elements shift and change, allowing them to engage with the spaces of the residents beyond.

The trees within the garage help to bring the larger landscape of Asheville into the landscape of the building. These trees help to create an awareness of the forested landscape of Asheville as a whole in the landscape of the project by creating a 'forest' within the project. They can also help to strengthen the pedestrian connections between the open spaces of the urban proposal through the 'greening' of these connections.

These and other aspects of the project operate under the concept of the part to the whole, and both allow for the revealing of this relationship whether through the 'forest' of Asheville or the spaces beyond the sliding panels. The engagement thus created is very much rooted in the idea of a Place, thus allowing people to create their own identity in the creation of a meaningful place over time.

The result of this thesis investigation has helped to define, as well as refine, my consideration of architecture as a whole. I feel that the broad question of engagement coupled with the

specific investigation of Asheville has allowed me to discover my own voice in regards to how I think architecture can and should play a role in the definition of our daily lives.

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APPENDIX

Figure A.1 - Axonometric showing Circulation Route

"The concept of the building is a continuous circuit. The pedestrian ramp (0) is split with a glass wall, separating the outside, which is open to the public, from the inside, which is part of the circuit. A second ramp, running parallel and reversed, is terraced to accommodate an auditorium, and beneath it the restaurant. On the level where the two ramps cross, the main entrance is defined (1). From there the visitor enters a second ramp which goes down to the park and up to the dike level. Approaching the first hall (2), one confronts a stairway and an obstructed view, which is gradually revealed - a landscape of tree-columns with a backdrop of greenery framed, and sometimes distorted by the different types of glass of the park facade (3). From there (4) one follows the inner ramp (5) leading to hall 2 (6,7), a wide open skylit space facing the boulevard. A third ramp along a roof garden (8,9) leads to a more intimate single-height hall (10), and further on to the roof terrace (11)."

El Croquis 79 1996:76,77

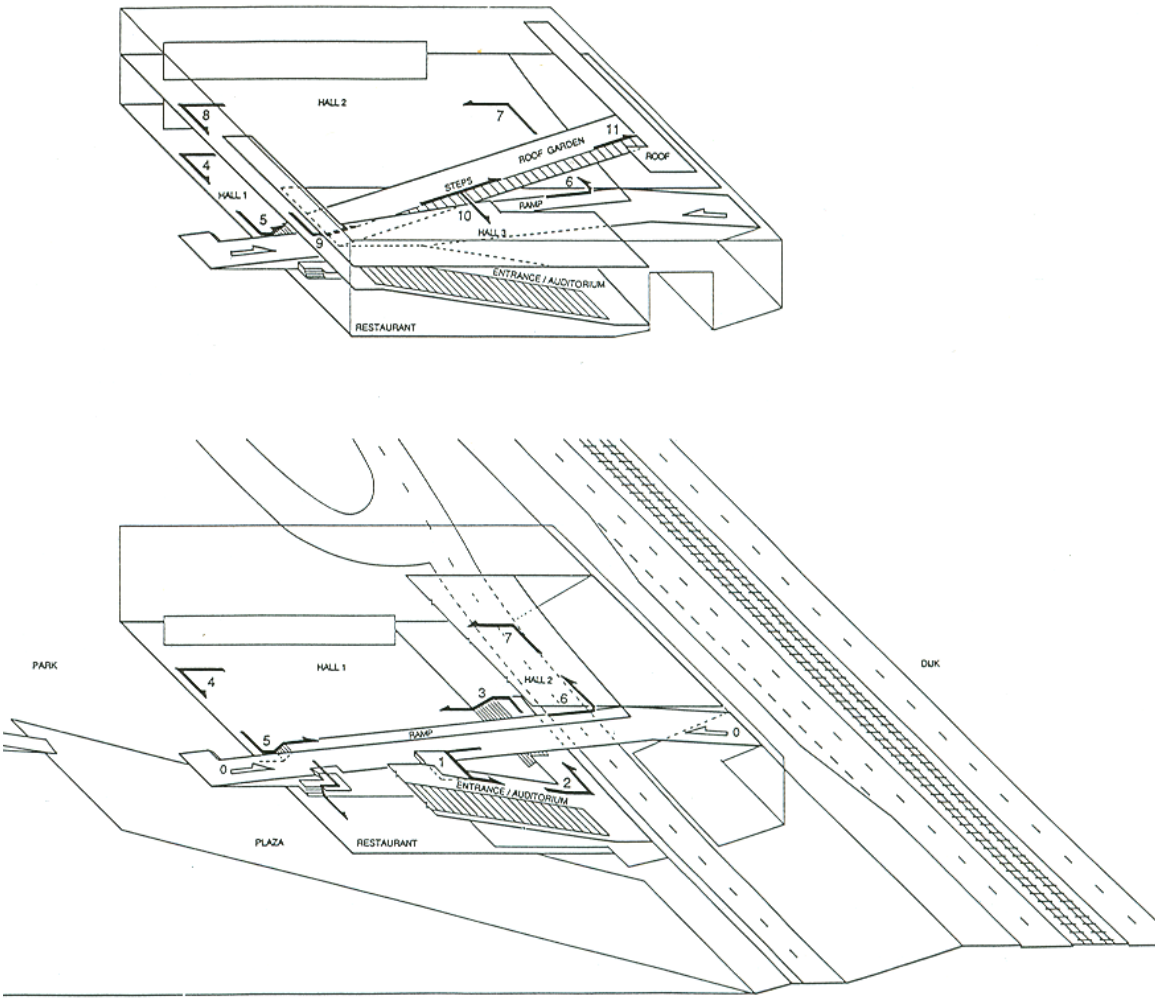
HALL 2
7
8
11
ROOF GARDEN
ROOF
4
STEPS
6
HALL 1
RAMP
5
10
HALL 3
9
ENTRANCE / AUDITORIUM
RESTAURANT
PARK
HALL 1
7
4
HALL 2
3
6
DUK
RAMP
5
0
0
1
2
ENTRANCE / AUDITORIUM
PLAZA
RESTAURANT

Figure A.2 - Development of Pack Square at the Crossing of Patton and Biltmore Avenue's

Figure A.3 - Development of Pritchard Park at the Joining of Patton Avenue and College Street

Figure A.4 - Asheville's Proposed Development

Figure A.5 - My Proposed Development

Figure A.6 - Proposed Urban Development

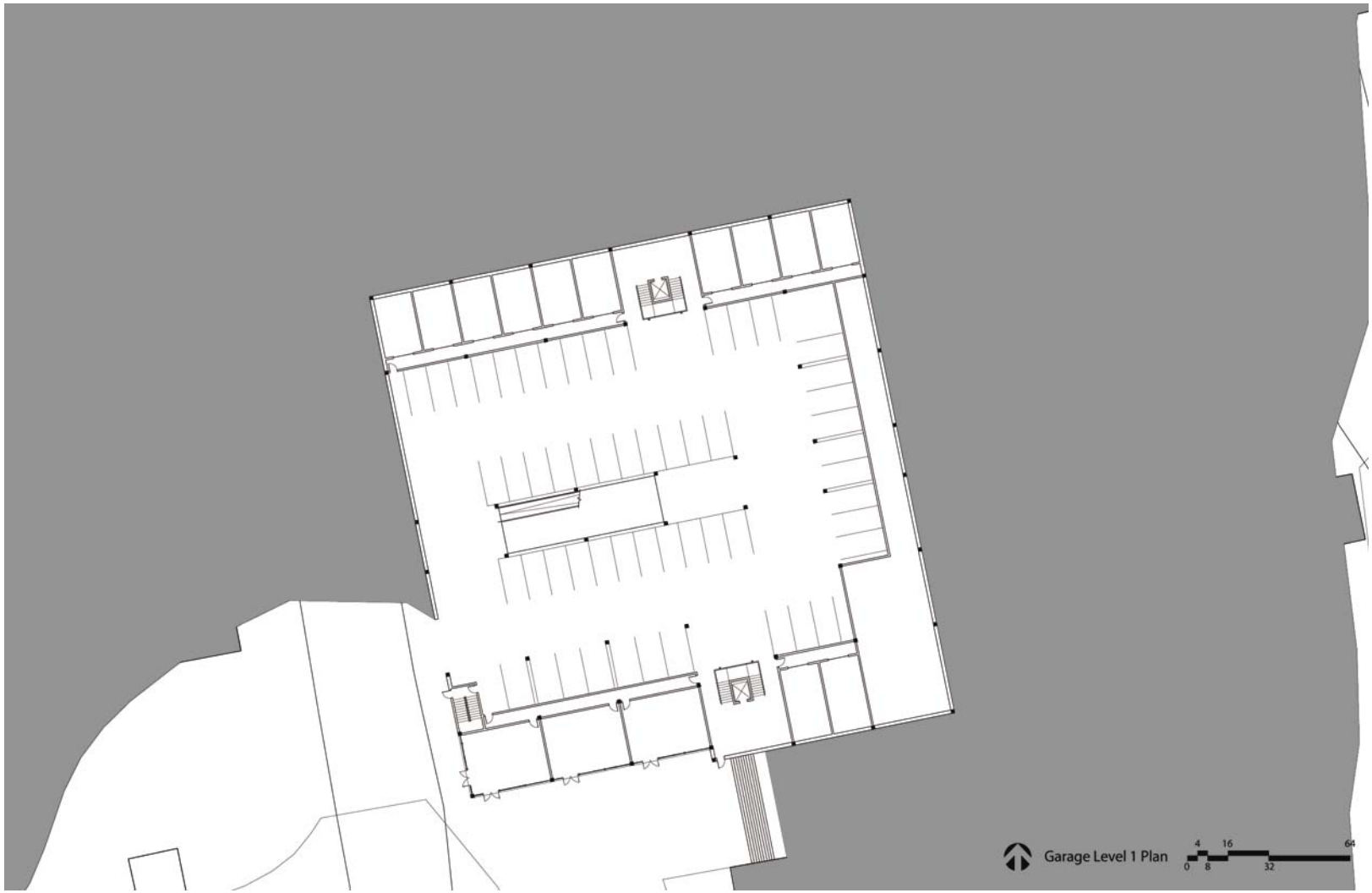

Figure A.7 - Garage Level One Plan

Figure A.8 - Garage Level Two Plan

Figure A.9 - Plaza Level Plan

Figure A.10 - Second Floor Plan

Figure A.11 - Third Floor Plan

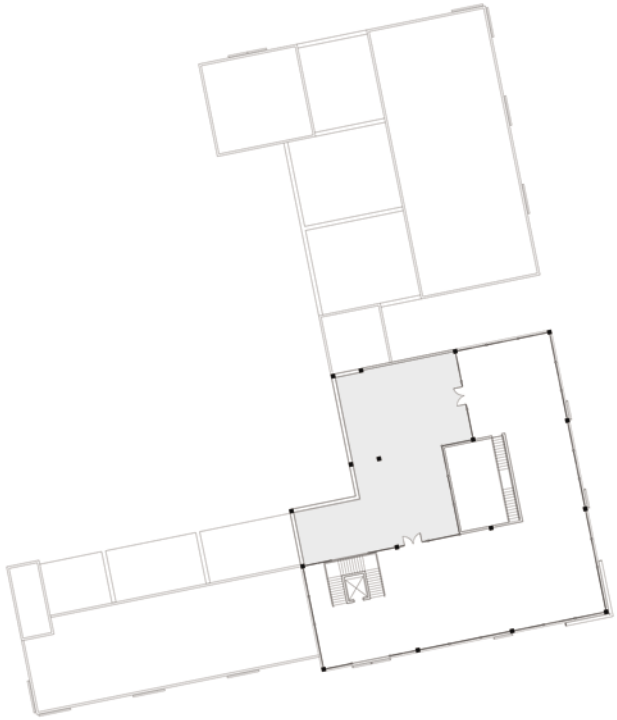

Figure A.12 - Fourth Floor Plan

Figure A.13 - Roof Shadow Plan

Figure A.14 - Biltmore Avenue Elevations and Section DD with Context

Figure A.15 - Biltmore Avenue Elevation 1

Figure A.16 - Biltmore Avenue Elevation 2

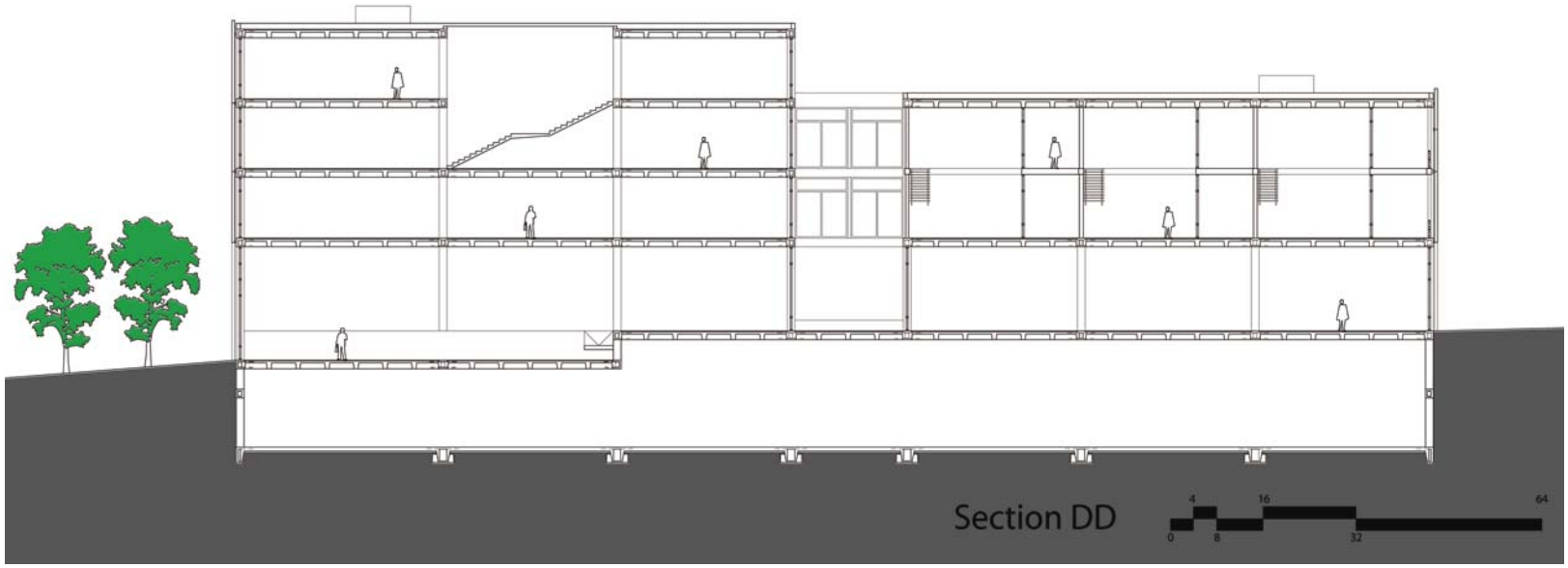

Figure A.17 - Section DD

Figure A.18 - Pedestrian Alley Elevations and Section CC with Context

Figure A.19 - Pedestrian Alley Elevation 1

Figure A.20 - Pedestrian Alley Elevation 2

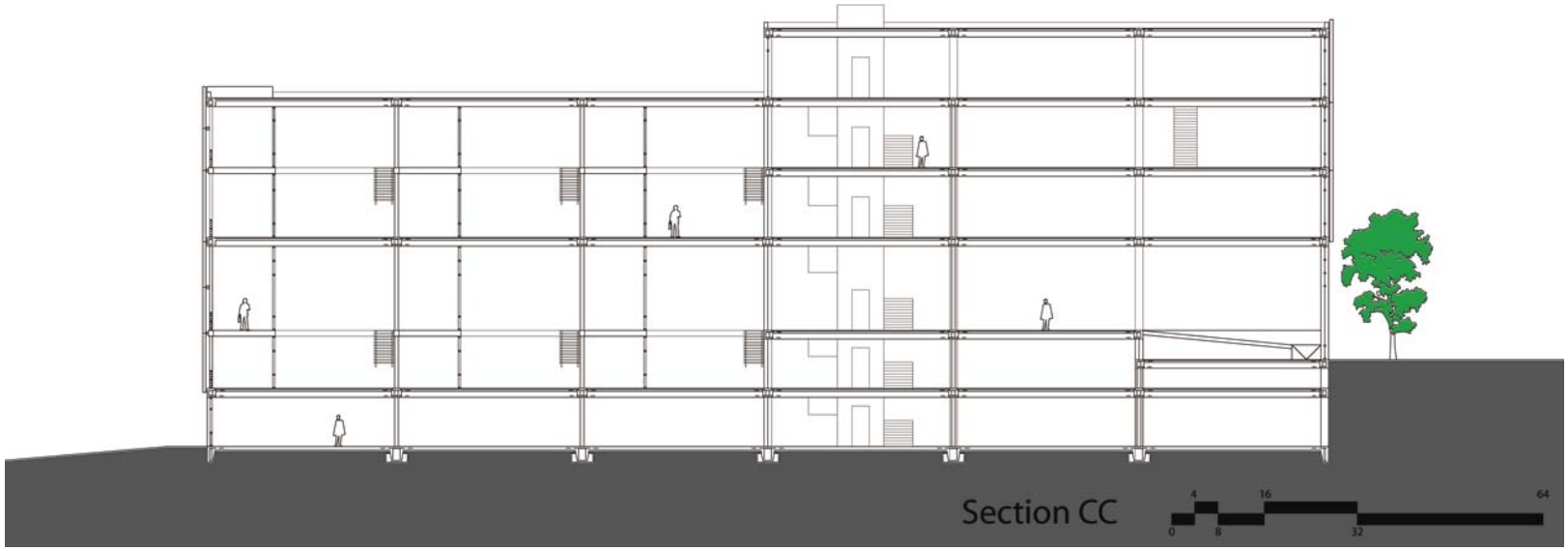

Figure A.21 - Section CC

Figure A.22 - Aston Street Elevation and Section AA with Context

Figure A.23 - Aston Street Elevation

Figure A.24 - Section AA

Figure A.25 - Lexington Avenue Elevation and Section EE with Context

Figure A.26 - Lexington Avenue Elevation

Figure A.27 - Section EE

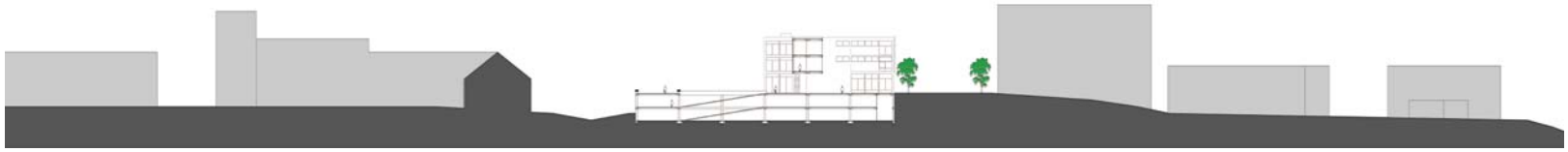

Figure A.28 - Section BB with Context

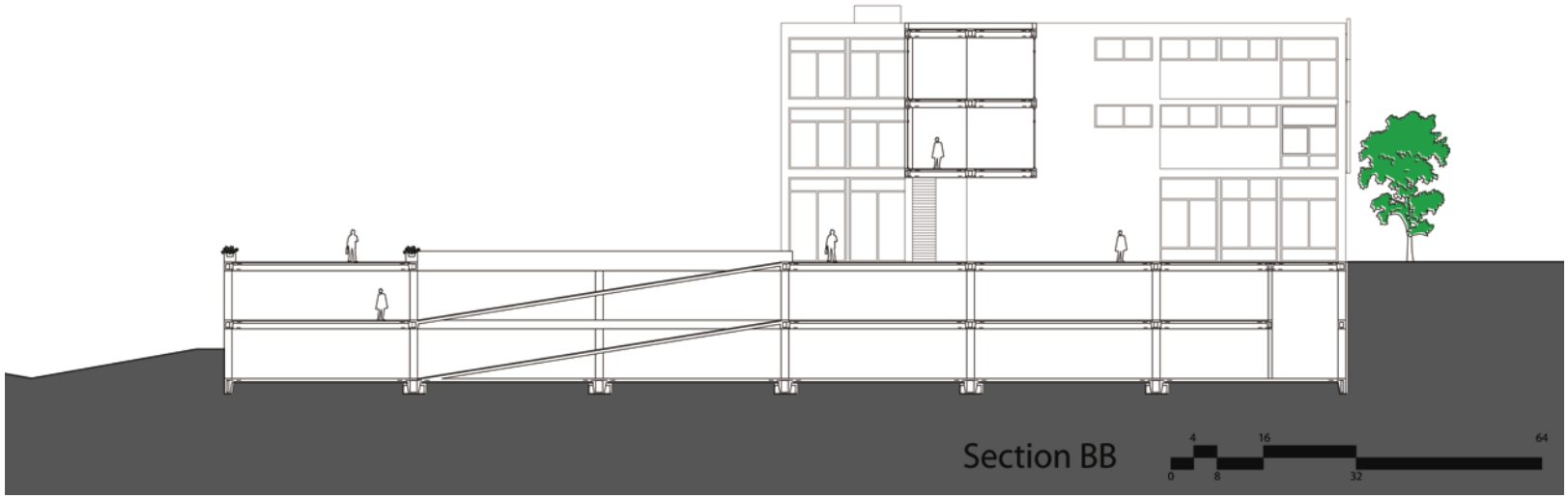

Figure A.29 - Section BB

Figure A.30 - Perspective 1

Figure A.31 - Perspective 2

VITA

Matthew Paul Johnson was born in Dallas, TX on January 28, 1980. He grew up in Raleigh, NC where he attended school up until he graduated from North Carolina State University with a Bachelor's of Environmental Design in Architecture in 2002. After graduating from NC State he went to the University of Tennessee to pursue a Masters of Architecture, which he was awarded in 2004. He is currently on his continual pursuit to further his knowledge and skills within the profession of Architecture.